



TITLE:

英文要項

AUTHOR(S):

---

CITATION:

英文要項. 中國文學報 1957, 6: i-v

ISSUE DATE:

1957-04

URL:

<https://doi.org/10.14989/176644>

RIGHT:

ENGLISH SUMMARIES  
of  
THE JOURNAL OF CHINESE LITERATURE

Volume VI

April, 1957

Edited by

Kojiro YOSHIKAWA

Tamaki OGAWA

Department of Chinese Language and Literature

Faculty of Letters

Kyoto University

On Juan Chi's "Lyrics", Part II.

Kôjirô YOSHIKAWA, Kyoto University.

As explained in Part I of this study, the poetry of Juan Chi exhibits a broader viewpoint than that of the Han or early Wei poets. A second difference setting off the five-word poetry of Juan Chi is his pessimistic view of the world as compounded of ill will, betrayals and treachery. In his opinion these ills arise naturally as the consequence of excess—excessive pursuit of material possessions, of fame, or excess of emotion itself. Juan endeavors to discover a way to eternal life that shall be free from such excess and frustration. Worldly pleasures, which the Han poets had often esteemed as a means of forgetting the anxieties of human existence, are condemned by Juan, for pleasure itself is an excess. Thus though in actual life Juan was reputedly a heavy drinker, one finds scarcely any mention of wine in the "Lyrics". The ideal life, according to Juan, must be one of simplicity and poverty, the life of a so-called "immortal" (*Shen-hsien* 神仙).

In concluding this description of Juan Chi's thought the writer would like to point out a number of contradictions in the ideas expressed in the "Lyrics". Though Juan advocates a life of seclu-

sion free from worldly ambition, at the same time he expresses doubt that it can be attained. He seems often to despair of the very ideals he proclaims. Such contradictions are in marked contrast to Juan's prose works, the "Biography of a Master" (*Ta-jen hsien-sheng chuan* 大人先生傳) and his "Essay Advocating Chuang Tzu" (*Ta-Chuang-lun* 達莊論), where his exposition of Taoist thought proceeds logically and consistently. The writer assumes that Juan regarded the five-word poem as a less weighty and formal medium than prose, a medium in which one might reveal his inner feelings without regard to consistency. Thus Juan not only made the five-word poem, which had earlier been looked down upon as a popular ballad measure, a respectable part of the literature of the intelligensia, but also established the precedent that it should be used to convey one's freest and most intimate thought.

On T'ao Yüan-ming's "Kuei-ch'ü-lai-tz'u".

Gihô YOSHIOKA, Taisho University.

The phrase *kuei-ch'ü-lai* 歸去來 is a translation of the Sanskrit word *namah*. Among the "hymns invoking Buddha" of the T'ang period and after, a number containing the refrain *kuei-ch'ü-lai* are still extant, and it may be supposed that they were already in use in the time of T'ao Yüan-ming. From the fact that T'ao Yüan-ming was a contemporary of Hui Yüan, the monk who first used songs to popularize Buddhist teachings, the close resemblance of much of T'ao's vocabulary to Buddhist terminology, the relationship between the death of his younger sister and the composition of the "Kuei-ch'ü-lai" as related in the preface, and other factors, we may surmise that the poem was considerably influenced by the Buddhism of the time. Yet although Buddhist influence may be recognized in the thought of T'ao Yüan-ming, to the end of his life he never became a believer, for he had found a different kind of peace and understanding from that of the usual Buddhist follower. It is precisely in this fact that the depth of T'ao Yüan-ming's humanity lies.

## On Tu Fu's Poem "Climbing Yüeh-yang Tower".

Yoichi KUROKAWA, Doshisha Girls' High School.

Tu Fu's "Climbing Yüeh-yang Tower" 登岳陽樓 may be ranked among the masterpieces of his late years. The purpose of this article is to arrive at a correct interpretation of the second couplet, 吳楚東南坼, 乾坤日夜浮. Concerning the first line the author shows from other examples of its usage that the compound *tung-nan* 東南 must be interpreted to mean the southeast, that is, the southeastern part of the country, not the east and the south. Furthermore the author points out that the poetic image of the line is probably based upon the myth of Kung-kung 共工 related in the *T'ien-wen-hsün* 天文訓 chapter of the *Huai-nan Tzu* 淮南子, according to which Kung-kung in a fit of rage bumped into Pu-chou Mountain and broke the pillar of heaven, causing the earth to sag in the southeast. In interpreting the second line the author contends that from the sentence structure the subject of the verb *fou* 浮 is not the lake but the heavens and the earth, and that the imagery of the heavens and the earth floating in the lake is derived from the so-called *Hun-t'ien* 渾天 theory, the conception of the earth as a globe suspended in the midst of the atmosphere.

## Li Shang-yin's "Untitled Poems".

Torao SUZUKI. Academy of Japan.

In the writer's opinion the so-called "Untitled Poems" (*wu-t'i-shih* 無題詩) of Li Shang-yin 李商隱 (813-858) are all concerned with romantic love. But although the poems seem superficially to relate the various cares and woes of romantic love, it is extremely difficult to grasp the poet's true meaning. Indeed even the surface meaning of the poems is ambiguous and any attempt to arrive at a positive interpretation of them line by line presents great difficulty. Some scholars have maintained that all of the "Untitled Poems" are related to political events of the period and would interpret them as political satires. I have not followed this theory, but have instead attempted to interpret the poems solely on

the basis of the events actually related therein. From what we find in the poems it may be surmised that Li's companion in love was either a young girl, a daughter of the aristocracy, or a singing girl or prostitute. It appears that he had known her from his youth, that they had exchanged letters and secret promises, but that someone had come between them and the girl had later married someone else. I have given an interpretation of the fifteen "Untitled Poems", along with fourteen other poems which seem to deal with the same subject, ending with the famous "Brocade Harp" (*Chin-se* 錦瑟). This last poem has been the subject of much controversy among commentators from the Sung period on. In my opinion it is concerned with Li's reminiscences of a young girl of the aristocracy. I cannot agree with the number of scholars who regard it as a lamentation on the death of Li's own wife.

### On the Adaptation of the Drama *Ching-ch'ai-chi*

Hideo IWAKI, Kyoto University.

The drama *Ching-ch'ai-chi* 荆釵記, which has enjoyed a long popularity, is believed to have been written in the early part of the Ming dynasty. All the texts in existence at present, however, were adapted in the middle or latter part of the Ming. Some of these texts are more florid in expression, while others differ in construction from what we can surmise of the original. Thus it is obvious that the texts we have at present have not preserved the exact form of the original.

Though it is impossible at this time to determine who the adapters of these texts were, I am inclined to believe that Li Ching-yün 李景雲, whose name is mentioned as the author of this drama in the *Nan-tz'u hsü-lu* 南詞敘錄, is the same man as Li Jih-hua 李日華 who adapted the drama *Hsi-hsiang-chi* 西廂記 from *pei-ch'ü* (northern style) 北曲 to *nan-ch'ü* (Southern style) 南曲. This leads me to conclude that Li Ching-yün was the adapter, not the original author, of this famous drama.

Since the New Deal: “*Let diverse schools of thought contend.*”

Yoshitaka IRIYA, Nagoya University.

The New Deal: “*Let flowers of many kinds blossom, let diverse schools of thought contend,*” announced in Peking last May and usually called the policy of democratic freedom, was evidently influenced by the Soviet anti-Stalinist policy. But on the other hand it was an inevitable expedient imposed by China's own circumstances. In short the intention of this policy was to eliminate formalism in the fields of learning and literature by releasing them from the restrictions of the conventional political view.

As soon as the New Deal was proclaimed, exposure and vigorous criticism of the previous deplorable trends in these fields became common. At the same time some creative essays and individualistic writings began to appear. In particular, in the field of literature, literary criticism was actively promoted by the encouragement of free competition. This led to searching inquiries into realism or socialistic realism, the analysis of literary reality, deliberation upon the characteristics of romanticism, and so forth.